THE BANJOIST

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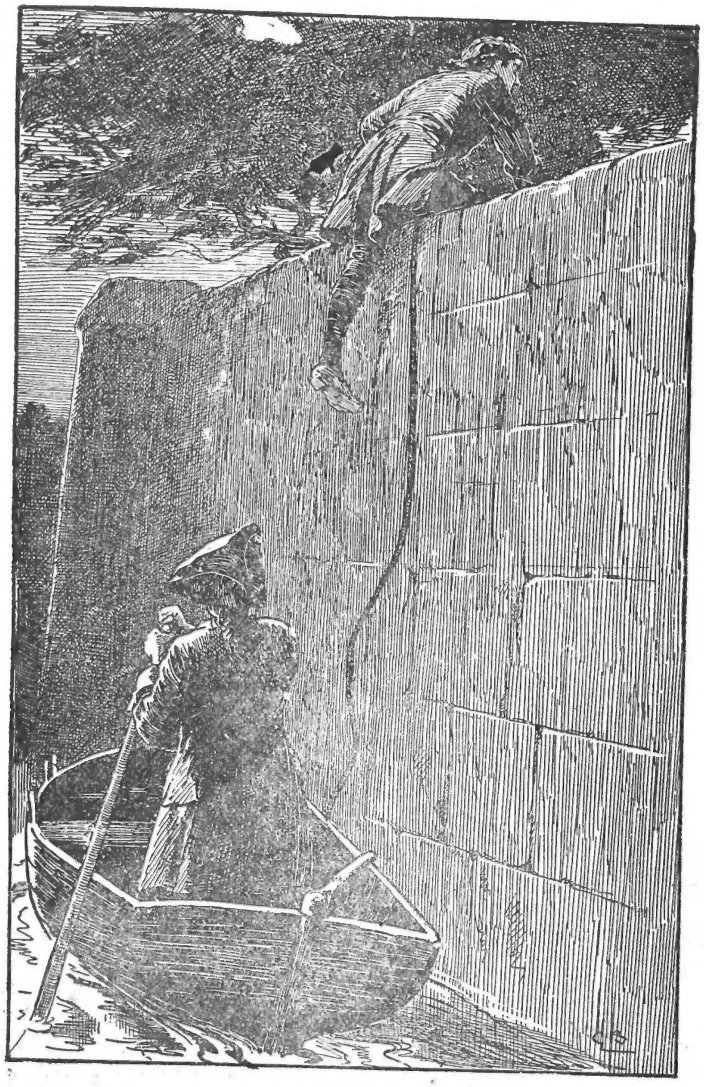

We will give a full explanation next issue why this unusual picture is here.

WE are happy to say that the success of our first number was all we had hoped it would be. The journal has been accorded a hearty welcome, and we are glad that our confidence in banjoists was not misplaced. We rejoice over the nature of its reception and hope it will help to attract new pupils and new buyers to the profession and trade, as we feel positive it will.

We are particularly pleased over the fact that a number of players, whose opinions may not quite match our own, have generously sent in their subscription and wisely "agreed to disagree." That is the proper spirit and it redounds to their credit.

"Playest thou the banjo? Then, unto thee will I cleave and thou shalt be unto me as a brother."

Shakespeare might have written that—or one of those old Bible fellows. Anyway, it is symbolic of the comradeship among banjoists. When we hear that So-and-so on the next street plays the banjo, we want to know him, see his instrument and hear him play.

People who play the banjo appear to have the grace of goodfellowship pretty well developed. Guitarists strike us as reserved—mandolinists, indifferent. As for the lady banjoist, we may say, without fear of contradiction, that we all love her. We are proud to have the fair sex devote themselves to our favorite instrument, and to see them imbued with the same good fellowship as their brother players.

P-R-A-C-T-I-C-E! That is a word you should have set up and mounted as a brooch or a breastpin. Practice! Who ever achieved anything without it? It is the fairy-book's "Open, sesame!" to all that is good and choice, and not a soul may hope to make his or her mark without due regard for its observance. The beginner, with untrained fingers, must practice in order to overcome rudimentary difficulties; he must then practice more in order to acquire facility and ease; and he must still further practice in order to arrive at that coveted degree of excellence so prized by critics and the public, to say nothing of the player himself.

Practice should not be hurried or it will beget bad habits in fingering. If you do not finger correctly, you cannot acquire ease of execution. Without this you cannot become a public player of any great merit.

The reason why we have adopted double-column pages in this issue is not because we particularly desired it ourselves, but because we gleaned from letters received that the popular taste was not in favor of the single column and the wide margin on the right. Why this is so we cannot say positively, but we make a guess that it is because that style was too radical a departure from the stand-and style, and maybe also because the pages had a "short of matter" look about them. We quite willingly bow to the general demand and adopt the standard page.

We wish to apologize to our readers for several oversights in the proof-reading of the music in our first issue.

In the present issue Mr. Armstrong's composition does not appear as promised in No. 1. Mr. Armstrong had to disappoint us, so we substitute another piece.

We are pleased to say that the Universal Notation page is meeting with favor.

To prevent misunderstanding subscribers should note that our publishing dates are Feb. 1, April 1, June 1, Aug. 1, Oct. 1, Dec. 1. It will always be our earnest endeavor to get out on time.

Something that we stand in need of in the East is a refined banjo trio in a quaint, yet not imbecile, costume, and with some amusing and clever "business" in conjunction with banjo playing. The famous "Pierrots" and the "White Coons" of England are very popular, for their performance is pronounced excellent. Such a "turn" would be invaluable at our concerts, which need an enlivening element—a spot of color. We are not advocating the introduction of vaudeville, but we think that the cause of the banjo would not suffer in the least by the endeavor to amuse the people as well as charm them. Indeed, it would do good instead of harm. An audience cannot be blamed if they tire of a long succession of black-coated gentlemen coming

and going, and all giving the same kind of performance.

To give a refined novelty act needs performers with sense. Noisy buffoonery will not do. A good model to copy is the style and spirit of Mr. Hyman Myer, Mr. Samuel Siegel's fellow-concert artist, who has delighted us all with his funny piano business and wit. For banjo work something similar could be worked up. Dry humor, banjo playing and, if possible, some vocal work, would make a twenty-minute "turn" worth money to any manager.

May we ask everyone pointedly who reads this to send us their subscription if they have not already done so? If you do not like the journal, it will cost you only one cent to tell us why on a postal card, and it may do good. Don't hold aloof—don't put off until to-morrow—don't think we can do without you. We want you particularly. It is for you the journal is published, and we would like you to show that you are friendly towards it. Silence often means enmity, and that is something for which there cannot possible be any reason—unless it be a foolish and groundless one, such as will arise at times. "The Banjoist" is the only banjo journal ever published. Which will you do—ignore it or be good friends with it?

We regret to say that we have had a communication from a Bostonian player saying that he will not support a journal that extols a performance of fine classics on the banjo. As already stated, we are out for fair-play. If someone likes "Nigger In a Fit" because it is lively, shall we abuse him? If another prefers such music as "The Hungarian Rhapsody," shall we ridicule him? No, indeed! Neither course would be sane. So we shall think as well of one as of the other. "Live and let live," and Time will do its own work faithfully. The people who want to live and yet will not "let live," are usurping the place of the Old Man with the Hour Glass, and the part does not suit them.

When sending in a subscription, try to send silver or money order, but if you must send stamps, let them be either one's or two's. We have received dozens of subscriptions in quarters and ten-cent pieces and have never had any lost. Please write very plainly, and be sure to give street and number, no matter how small your town or how well-known you are. This will help to eliminate errors. Several copies of No. 1 went astray through this rule not being observed.

Those people who are anxious to see "The Banjoist" come out every month must have patience, and by subscribing their 50c help us on to that time when they will, we trust, willingly pay out the dollar required for a monthly.

Farland at Philadelphia

Mr. A. A. Farland was greeted by a large and appreciative audience in Musical Fund Hall, Philadelphia, Jan. 14, and the recital was most successful. Mr. Farland made the usual tremendous impression. No matter how little some of the listeners understand high-class music, this artist holds them until the last note. Indeed, at this particular recital, after the programme was finished, not a soul rose. They were willing to hear more. Two programmes were printed on one sheet, marked No. 1 and No. 2. After No. 1 was over they wanted No. 2. This necessitated an explanation, after which the audience regretfully dispersed. A great many people attended who had not heard Mr. Farland before, and they went into raptures. Several of these are now about to take a course of banjo instruction, which demonstrates how Mr. Farland's work arouses interest and enthusiasm. All teachers should bear this in mind and make every effort to secure the great artist for a date in their town.

—A note from Mr. Farland, accompanying some subscriptions to "The Banjoist," says that he found the Pittsburg district under water. He did not reach Pittsburg until 8 o'clock, and it took 40 minutes more to reach the hall. He got to Bradford by a round-about way, and the train ran quite a distance in two feet of water. Mr. Farland's life is certainly a strenuous one! His "grit" is something to wonder at when we take into account the full weight of his labors and responsibilities.

The Banjo For Women

BY

ALFRED A. FARLAND.

THE banjo is the most suitable of all instruments for women, because its fingerboard is not wide and clumsy, like that of the guitar, but narrow, graceful and easily compassed by small hands.

Its strings are light and do not disfigure the fingers, as do the sharp wire strings of the mandolin, nor blister and callous them as do the thick strings of the guitar and harp.

Unlike the mandolin, which always feels as if about to slip out of one's hands, and the guitar, which is also most awkward for ladies to hold, the banjo practically holds itself, as it is so evenly balanced that merely resting the right forearm on the rim (which is, of course, necessary in playing), keeps it in position.

The position of the left hand is natural and easy, not strained, as in violin playing; for this reason and the others mentioned above, banjo practice does not require such an expenditure of nervous energy and physical effort as violin and piano.

With the possible exception of the harp, no other instrument displays a well-rounded arm to such perfection, and the ease with which it is held allows one to assume a comfortable, natural and consequently graceful position while playing.

The intense partisanship of its devotees goes far to prove that no other instrument is quite so fascinating as the banjo, and surely no other returns so much for a little effort. On the other hand, as it is capable of a greater variety of tone color and beautiful effects than any other stringed instrument, barring none, it, of course, fully repays the most serious study.

As the last statement made above may be disputed by some, a few odious comparisons may not be out of place here.

Like the violin, the Farland Banjo with harp attachment is capable of all gradations of tone, from the harshest to the sweetest, with the additional advantage that the harp attachment completely changes the timbre and gives the player command of many of the effects of several different instruments; and this without imparting to the banjo the nasal tone of a muted violin.

It has the most perfect staccato of all instruments.

Its legato in slow movements closely approaches that of bow instruments and is far superior to that of the piano.

The swell, utterly impossible of production on the piano, is easily compassed by the banjoist, and this, coupled with its capacity to give forth a legato melody, and at the same time an accompaniment in chorus or single notes, pizzicato or legato, according to the character of the composition (in which respect it excels every other instrument) makes the banjo a far better medium for the interpretation of such movements as the Adagio from Beethoven's Sonata Pathatique, Chopin's choral nocturne, the trio of the Chopin funeral march, etc., etc., than the instrument for which they were originally written.

Embellishments, such as the trill, turn, shake, cadenza, etc., are all most effectively employed by competent banjoists.

In the upper positions the tremolo of the mandolin, without the metallic wiry quality of that instrument, may be secured.

'Cello effects are produced from the third and fourth strings. Full rich chords in close and dispersed harmony throughout a range of three octaves are available; short arpeggios are fully as effective as on the harp and extended ones nearly so, while the rapidity and smoothness with which chromatic and diatonic scale passages may be rendered makes it far superior to the harp as an all-around solo instrument, not limited to any particular style of composition.

As an accompaniment to the voice, it is but little inferior to the harp and guitar, the inferiority being wholly due to the absence of low bass notes.

From the foregoing it may be concluded

that the banjo is not only the best of all instruments for women, but also for men—manly men.

READ THESE!

Yours all received; also the 50 copies of "The Banjoist." She is all right and I will do all I can to push the good thing along.—A. A. FARLAND.

Please send me another copy of "The Banjoist." The first issue is very good and I trust you will be as successful with same as you could wish.—C. L. PARTEE.

Yours received and am glad to hear "The Banjoist" is making good.—VESS. L. OSSMAN.

"The Banjoist" made its first appearance this morning, and, while I am very busy, I could not resist its appeal to "look me over." I enjoyed its company very much indeed and your policy and desire to advance the banjo—especially its finer points as to tone-production and general artistic results —should, and no doubt will, receive the sincere support of all loyal students. I class teachers under this term, as they most certainly are students, if progressive and ambitious. Allow me to wish you much prosperity and health in your efforts.—PAUL ENO.

I am glad to know you have taken "The Banjoist" in hand, since it is a much-needed article in our business, and I appreciate your efforts and sincerely trust you will have the loyal support of every banjoist in the country.—M. RUDY HELLER.

The long-looked-for journal, "The Banjoist," has at last arrived, and everybody is well pleased with the first number and all wish you much success.—J. E. AGNEW.

I can assure you there is no one more pleased than I to learn that you are launching "The Banjoist," and I pledge you my support to the fullest extent. Enclosed is my subscription. I am with Hill's "Happy Hooligan" Co. this season, doing the title role and getting along nicely.—BILLY A. GRIFFIN.

The first copy of "The Banjoist" duly received. I am delighted with it and cannot see how any banjoist can afford to be without it.—CARYDON D. SMITH.

I have been hoping ever since you first projected "The Banjoist" that you would soon launch it. You may be sure I shall give it all the support I can. As a starter, I am enclosing the 50c. for a year's subscription.—MYRON A. BICKFORD.

"The Banjoist" received. I am sure it will be a "winner." Enclosed find my subscription for same. Will try and send you more from among my pupils.—HENRY R. HOWARD.

I enclose my sub. to "The Banjoist" gladly. I think there is need for a publication devoted to the interests of the banjo. I have been anxiously waiting for your journal and will try to get you some subscribers. —E. G. MINER.

I am pleased to enclose sub. to "The Banjoist" and wish you every success possible. —A. P. ALLING.

I enclose sub. to "The Banjoist." Am familiar with your writings, so do not hesitate to subscribe for your magazine, as I am sure it will be good—J. WARTH. ALLEN.

Enclosed please find list of banjoists who have promised to subscribe. If there are any you have not heard from when No. 2 is out, let me know who they are and I will go after them again, as I think every banjo player ought to be interested in this journal and I will do all I can for it.—J. G. LIDDICOAT.

"The Banjoist" is the very thing I've been looking for.—H. C. CROUCH.

"The Banjoist" is something I have been wishing for a long time, but hardly dared hope to see. It is up to us banjoists now to do the right thing by it, so I send you my subscription with great pleasure and hope that every player in the country will see that they are under an obligation to do the same, if they care for their instrument's welfare. I am sure all will back you up. Fifty cents is not much for a good journal. —MARTIN OSGOOD.

"The Banjoist" received. It is a living, breathing reality. I am happy to be a worshipper at its shrine. Its beautiful motto, "Live and Let Live" is a perpetual source of inspiration. I trust it may always stand for truth and honor and will mention those who deserve it. Keep it free from all word-wars, through which many seek to gain cheap notoriety.—PROF. J. W. McLOUTH.

"The Banjoist" to hand and contents read with much enthusiasm. It will certainly be a winner—just the kind to make us players get down to practice and take on the fever again, such as we used to get reading the old Stewart journal and catalogue. Mr. Fred Stuber came through here a few weeks ago and created a sensation with his artistic playing. I wish you much success, and long may "The Banjoist" exist.—G. T. CRISP.

Concerning Banjo Heads

BY

F. L KEATES

THE part played by the head or skin in the make-up and tone of a banjo is of paramount importance. It is the most vital portion of a banjo, for upon it mainly depends the strength and quality of the musical vibrations. Thus can we account for what is an apparently inexplicable degeneration in tone after putting a new skin on what was previously considered to be a fine-toned banjo. The skin may be of uneven thickness, or it may have been put on in an unsuitable way. There is a great deal of luck in getting a skin on one's banjo just right. I have even known such good luck as an old skin, which did not give satisfaction, being taken off and a new one put on; then, on the new one splitting, the old one was replaced so that the bridge did not rest on the same spot again, and, lo! the best of tone resulted!

That was the writer's own experience, and it seems to him to throw a new light on the matter of putting on heads. He believes that there are parts of a banjo skin that are better than others for the bridge to stand on, and to get a better tone it is just necessary that that best part be found. Very few skins—not omitting even the most expensive ones—are of uniform thickness and density throughout, and it ought to pay any player to keep on shifting the head until the bridge rests in a place that gives a stronger tone. It will take time and some trouble, but, judging from the writer's experience, it is worth it.

By the means suggested, many a weak-toned banjo ought to be made to sound better. It is not believeable, however, that a cheaply made banjo, with light rim construction, can be made of any account. Before a skin can give off good tone it must rest on a good foundation. Nearly all banjos of fair price made by well-known makers are of good construction. The rest depends on: First—The quality of the head. Second—On its density being suited to its superficial area. Third—On the most suitable portion of the skin supporting the bridge. Fourth—On the strings being perfectly true in every position, and of sufficient durability.

Some amateur players do not keep the head taut enough. The head must be drawn very tight in order to sound good.

I have found that the practice of breaking a match so that it can be wedged upright between the skin and the brace-bar improves the sustaining power, but weakens the volume; or, in other words, makes notes more lasting, but of thinner quality, which is like robbing Peter to pay Paul.

In buying a new head, beware of getting a very thick one for a small rim. Large rims need thick heads; medium rims, medium thick heads; small rims should not have thick heads, yet very thin ones cannot be recommended either, and they stretch too readily and soon split.

A new skin will nearly always improve the tone. If it does not, then it may be on in a way that needs changing. Do not hesitate; off with the hooks and alter the lay of the head.

Farland's Train Wrecked.

The train out of Toronto, Monday, 25th of January, on which Mr. A. A. Farland was traveling, was wrecked at London, Ont. at 4 a. m., January 26th. The engineer was killed, but no one else got so much as a scratch, which all banjoists will be very glad to know, involving as it did our great banjo genius, whose loss would be a blow to banjo lovers. Mr. Farland was fifteen hours late getting to Port Huron, and was therefore unable to fill the date at Almont, where he was booked for the 26th. It is a remarkable fact that this was the first date missed in eleven years. (and through no fault of Mr, Farland's.

A Good resolve for a new year: To buy a banjo of the best kind and lay away the old, cheap one as a curiosity. There are too many scrap-heap banjos in use even in this marvellous 20th century. Away to the museum with them, and label them, "Banjo used in the 19th century. Made by Cheap and Asty Co."

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A heavy banjo seems to be preferred by most stage players. Why is this? Is it because the heavier one's weapon the bigger the hit? (That's a joke.)

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Speaking of heavy banjos, a light banjo is not desirable. A piano must have weight and rigidity as a foundation for tone. It is somewhat the same with the banjo. A good banjo carries weight with it. (That's a joke.)

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Some players prefer rough gut strings to smooth ones. I take mine smooth, thank you. I'd sooner have a rough man than a smooth, oily one, any day, but when it comes to a banjo string, I want it clean-shaven, well-sandpapered, filed, scraped, polished and all the barnacles knocked off. I think a smooth string is "sweeter." One is not so apt to pick it harshly on account of smoothness of contact. I think pupils ought to use smooth strings. Rough ones may be a trifle keener in tone, but they demand a more precise 'touch' in order to sound as musical as smooth ones.

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Some time ago I received this funny inquiry: "Dear Sir—I am going to get up a banjo trio. Will you please tell me how many players would sound best for a trio?"

* * *

I lately heard someone speculating on what a fine quartette could be made up of Farland, Ossman, Bacon and Stuber. Something of this kind was tried by the "crackerjacks" in the past, and it didn't work. Each one apparently tried to outdo the other. Tommy Glynn worked like one possessed, introducing the most extraordinary obligatos (little of which was in the music). The editor of a well-known journal afterwards said the whole thing sounded like a dog fight!

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Banjo duos and quartettes! whatever happens, don't let your work sound like a dog fight. After you've learnt your little piece correctly go after tone, with a big T. Now, don't forget! No dog fights!

* * *

O wisely balanced banjo quartette is a fine thing. A clever leader, with men under him who can be controlled and who will take advice, are fine material for a banjo organization of the first water. Take Bacon's Quintette, for instance. A more admirable organization never existed. They play together, not one against the other, and what the leader says "goes." As a result they are making a splendid reputation for themselves, for their performance is anything but a "dog fight" and delights all who hear it.

* * *

Look at this, and be thankful you are only a Banjoist.

Classics on the Banjo

BY

MYRON A. BICKFORD

I have been wanting to have my little "say" on the subject of classical music on the banjo for some time, and it seems to me that "The Banjoist" is just the medium. As you of course are aware, all the journals devoted to our instruments, with hardly an exception, have persisted in decrying this music for the banjo, at least to a certain extent. Some of them have not done it exactly in an open manner, but it was not hard to read between the lines that they were not in favor of it. One of the contentions is that the popularity of the banjo is not furthered, but, rather, is hindered by playing good music on it. While I am free to admit that the banjo has its limitations and that it is impossible to play some music written for the orchestra and other instruments, and have it at all effective on this instrument, yet I believe that a good banjo in the hands of an artist is capable of being the means of expression whereby one can interpret some of the very best music ever written. While I play to a certain extent, enjoy the characteristic music published for the banjo, I do not believe in relegating the banjo to this class of music entirely. It has often been said that famous piano compositions fail to be effective when rendered on the banjo, owing to the limitations of the instrument. The very same thing has also been said in regard to transcribing orchestral compositions for the piano, so there you are. The foundation of the matter, in my opinion, is this: Those who cry against classical music for the banjo are those who do not themselves enjoy this class of music, who have not made a study of it enough to understand and appreciate it properly, and who, if the truth were known, would prefer something with a lively, popular swing, which would set the feet going instead of the heart and intellect, even if they were listening to the piano, or an orchestra. This seems a hard thing to say, but I believe it is true. It is, indeed, a hazardous undertaking for one who has not made a thorough study of harmony and the principles of musical expression, to attempt to arrange and perform a classical solo. No pianist would attempt to arrange a piano solo from the orchestral score, unless he was more or less familiar with the principles of harmony, and more especially, the capabilities of his instrument. These same things should be taken into consideration when arranging for the banjo, otherwise disaster is certain. When speaking of classics for the banjo, the greatest artist we have, Farland, at once comes into the mind. The noble work he has done in the past ten years for the elevation of the banjo as a musical instrument, has proved conclusively that musical people outside of banjoists do appreciate the banjo, when played by an artist.

All thoughts of the instrument itself, and its limitations are cast aside when real music is being interpreted. To the shame of banjo players, themselves, be it said, Farland's playing fails to appeal to them as it should, at times, for the reason that his artistic level, and the music he plays, are above their heads. If Paderewski, one of the world's greatest pianists, should go around the country giving recitals of two-steps, cake walks and jigs, wherein would he elevate either the piano or the art of music? Music in its proper sense is something more than mere ear and toe tickling melodies, and when properly interpreted, can be made to express all the emotions of which human beings are capable. If Farland should seek to please simply that class of listeners who have been trained to enjoy nothing but "popular" airs, and so-called "characteristic" music, wherein would the banjo be elevated and the masses educated?

The solution which strikes me as most feasible, is for the banjo player and those who are interested in the instrument to study music, as well as the banjo, to learn to appreciate good music (classical, if you will), that which has a soul in it, and which

will appeal to the intellect, rather than that wihch will simply set the feet in motion.

There are a good many ways in which this may be done. One of the best is to hear good concerts and real artists, on any and all instruments, piano, violin, orchestras, singers, etc., and to note the expression, phrasing and every little detail which they are so careful to bring out clearly. There is also a vast deal to be learned from books in regard to the proper interpretation of music. When the banjoists themselves learn to appreciate the best in music, we shall not hear so much said against classical music on the banjo.

There is enough to be said on this subject to fill the entire pages of several issues of "The aBnjoist," but I shall have to content myself for this time, and leave the rest for some future time.

Our Note Book

—A recent organization which gives promise of a successful career is the Garfield Banjo, Mandolin and Guitar Club, of Chicago, composed of a number of prominent South Side young men, well-known in their circle as amateur instrumentalists. They are under the direction of Mr. C. D. Smith, the famous teacher. Mandolinists, B. Cunningham, A. Derbyshire and L. Newton, Jr. Banjoists, C. Sullivan, P. Lambros, E. C. Verkler, G. Nixon and E. Gerhart. Guitarists, J. Luersson, M. B. Stevens and Mr. Verkler. Mr. E. C. Verkler was elected president and Mr. L. Newton, Jr., was chosen secretary and treasurer. The club has plans for not a few entertainments and social gatherings in the future. Weekly rehearsals will be held at Mr. C. D. Smith's studio. All official business will be carried on through the secretary, Mr. L. Newton, 3826 Langley avenue, Chicago.

—Among the foremost of our banjo soloists and teachers is Mr. C. H. O'Connell, of New Haven, Conn. He is one of the earnest and conscientious ones, and he is to be heartily recommended to anyone desiring the services of a first-class soloist or teacher.

—Mr. L. D. Burford, who moved to Los Angeles some little time back, where he opened The Burford Conservatory of Music, has long been a banjoist of note and is an ardent devotee of that instrument. Mr. Burford is meeting with great success in Los Angeles and is most ably assisted by Mrs. Fanny Fern Burford and Miss Virginia June Bagby.

—Messrs Mason and Wuesten, banjo duettists of Newport, Ky., played to five encores Tuesday evening, Dec. 29. Their selections were Annexation March (E. M. Hall), Twin Star March (Cullen and Collins), Nearer My God to Thee (their own arrangement-tremolo), Board of Trade March (C. L. Partee), Popper's Gavotte No. 2 (Farland's arrangement). These players are the leading banjoists of their locality and are chiefly instrumental in getting A. A. Farland to Newport for recitals. They are to be commended for their good work and we wish them great success in everything they do.

—Mr. Chalet H. Garber, Des Moines, Iowa, is a banjoist of high rank. He has already played 85 concerts and taken 179 encores. For seasons 1904-5 he will figure prominently in the Shaw-Garber Concert Co. At present he has more offers of dates than he can fill.

—Mr. Fred Van Eps, the well-known phonograph banjoist of Plainfield, N. J., recently managed a very successful concert in Y. M. C. A. Hall. Mr. Van Eps himself played Grand Valse de Concert (Mattei). Master Bachman, boy banjoist, played Berkeley March. Mr. W. D. Bowen and M. F. Van Eps played The Sleighing Party (Silberberg), and Messrs. Bowen, Van Eps Bros. and Braman gave Cupid's Arrow (Eno), as a quartette. The Plainfield papers spoke very highly of the artistic nature of the concert. The programme was opened by an excellent banjo and mandolin orchestra playing Blaze Away March (Holzman).

—Miss Dorothy Kenton, a captivating banjo soloist of the vaudeville stage, is playing the Keith Circuit with great success. We recently heard her at Keith's new Philadelphia house. Miss Kenton plays with a plectrum and executes remarkably well. She has a charming personality and we are happy to number her among our fraternity.

—Mr. Lewis Good is a successful teacher of Newport, R. I., and has a particular affection for the banjo. He is leader of the Y. M. C. A. Banjo, Mandolin and Guitar Club, which he is now drilling for a concert to be given this month (Feb.). Mr. Good is the composer of Gretia March for two banjos, which is having a good sale.

Our Advertisers.

The half-page announcement of B. E. Shattuck is of vital interest to all players. The Gatcombe Catalogue of music, which Mr. Shattuck has purchased, is one of the most famous in the business. Banjoists particularly should not miss examining it. All young players who have not yet played the four great pieces named at the bottom of the advertisement should get each one at once. They have sold in thousands, and will always be popular.

For the very latest and best things played by bands and orchestras and specially arranged by competent banjoists for the banjo, always keep an eye on Witmark's. That is where you get great successes so well arranged that you would think they were composed originally for the banjo. M. Witmark & Sons have a quarter page in this issue that should interest all.

The place to buy your music in Universal Notation is from The Agnew Music Pub. Co. They are putting out nice solos regularly. See their ad.

Geo. Stannard advertises a banjo folio of ten good duetts. No one should hesitate to order one at the price he asks.

The compositions of R. R. Hogue are very popular with banjoists. We advise our readers to try them. The Hogue Music Co. make a good offer.

Do you want something new in banjo studies, free? Then read Dr. Mansfield's generous offer on another page. Nuf sed.

The Farland Wood Rim Banjo is all that is claimed for it. The editor of "The Banjoist" had the good fortune to secure a $50 one free by selling tickets for the recital in Philadelphia Jan. 14, and he can vouch for its wonderful qualities. Banjoists should take up Mr. Farland's free banjo proposition. There is no catch about it. You get the banjo without the expenditure of a cent. If you know that Mr. Farland is going to play in your town, write him at once for particulars.

Old friends and old songs are the best they say, so how about that time-honored friend, the good old S. S. Stewart banjo, which has braved so many years, the battle and the breeze, and still comes up smiling, the favorite of thousands? He makes claim that it is better than ever now, and the claim is reasonable, for improvements come to all things as time goes on. See ad. on back page and don't forget to mention "The Banjoist" when you write them.

The "Neverslip" banjo bridge advertised in this issue is an excellent article and assists greatly in getting good tone, besides being firm as a rock. It is used by most of the great players.

Let us draw your attention to the ad. of the Bacon & Burnham Pub. Co. The selections there listed for one, two, three or four banjos are the same as played by the celebrated Bacon Banjo Quintette, and are among the finest concert arrangements ever issued. They are destined to be as valuable to banjoists as Mr. Bacon's now famous "Neverfalse" waterproof strings or the "Neverslip" bridge, all of which are Mr. Bacon's own ideas.

The progressive advance of the Fairbanks' banjo is an example of what steady, conscientious efforts will accomplish. Their latest model, named "The Whyte Laydie," is having a splendid run of popularity and is a meritorious production. It is used by Ossman, Stuber, Bacon, etc.

The "Cellstone" banjo pick is an entirely new thing. We have tried it and the tone one can produce with a little practice on the second, third and fourth strings is certainly much smoother and far superior to that produced by any mandolin pick. This pick is not for wire strings. Gut strings must be used. Turn to ad. of The Banjo Supply Co.

The Washburn Banjo, made by the famous firm of Lyon & Healy, has an unblemished record of long standing. Many prominent performers and teachers are using it and praise its musical qualities very highly. It is a favorite with stage players. In order to get full information regarding it you are requested to write them for their handsome descriptive catalogue and to be sure and mention "The Banjoist."

Let us draw your particular attention to Walter Jacobs' special half page ad. of banjo music. It offers something for all banjo players, from the beginner to the concert player. All pupils should not fail to try some of the easy pieces by A. J. Weidt. Try them They are what you want—pretty, but easy. Don't forget to mention "The Banjoist."

More Notes.

We have received the following report of C. L. Partee's concert in Carnegie Hall, Jan. 29th Friend Keates:—I wish you could have heard the concert in Carnegie Hall last night. It was most enjoyable and the audience was very enthusiastic. I cannot say that any one number was better the remainder, but the Banjo selections seemed to be the most enthusiastically received. The solo of Frederick J. Bacon and G. L. Lansing were especially fine and Miss Fannie Heinline as a soloist won great applause. The Boston Ideals and The Bacon Quintette made music that evidently was a revelation to the audience, judging from the applause. Valentine Abt and Signor Pettine played some marvelous music and Miss Hilda Hempel had very fine solos.

One of the most noteworthy features of the concert was the exquisite Guitar solos of Wm. Foden. Mention should also be made of the remarkablp fine accompaniments of Mrs. Sheldon Pearce. Altogether the concert was a great success.

Colin S. Craig, New York.

The following are the Banjo numbers that were played,

BANJO ENSEMBLE

a. March Militaire . . . . *Morse*
b. Dixie Land . . . . *Haines*
The Boston Ideal Club

BANJO SOLO

a. My Old Kentucky Home . *Foster-Farland*
b. Perpetnum Mobile, Op. 24 *C. M. Von Weber*
Miss Fannie Heinline

BANJO SOLO

a. Bolero . . . . *Moszkowski*
b. Potpourri . *Arranged by Lansing*
Mr. George L. Lansing

BANJO SOLO

a. Valse de Concert, Op. 3 . *Wieniawski*
b. Grand Concert Polka . *Bartlett*
Mr. Frederick J. Bacon

BANJO QUINTETTE

a Selection from Il Trovatore, Fantasia *Verdi-Bacon*
b. The Nightingale and the Frogs . *Eilenberg*
The Bacon Banjo Quintette

BANJO QUINTETTE

a. Grand Operatic Potpourri *Arranged by Bacon*
b. Famous Scotch Airs *Arranged by Bacon*
The Bacon Banjo Quintette
Frederick J. Bacon, Director

It is a matter of regret to us that we were prevented at the last hour from attending Mr. Partee's concert.

Mr. C R Ray of Bradford, Pa. is a banjoist of the right sort. In a letter to us, Mr. Farland says this of him :—"It was a real pleasure to meet him and hear him play, as his execution is clean and his touch is good-something which many professionals lack, unfortunately for the advancement of the Banjo. Mr. Ray will make converts to the banjo among intelligent people. It is a pleasure for me to say this, as I believe all who are on the right track should be encouraged."

NOTE—We hope to make further improvements in our next number. We will use better paper. The paper in this number is too thin, and is not what we expected to get.

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Cupid's Victory, Waltz	Airy Fairy, Schottische	Alpine Flowers, Waltz	Fire Fly, Polka
The Red Rover, March	Lilies of the Valley, Waltz	May Belle, Schottische	Idabel, Waltz
The Colored Guards, Characteristic March		Light Heart, Polka	

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